/28 cont./
black decorations are somewhat reminiscent of the decorations of the men. The clay spinning whorl (Fig. 225a) is provided on one surface with fine incising which is arranged in two concentric circles, with

Fig. 228 a and b. Small clay utensils for play.

Fig. 225. Spinning whorl, a) of clay, b) of white earth.

Fig. 226 a-d. Tobacco pipes of clay.

Fig. 227 a-e. Decorated eating dishes, export goods.

four spokes divided up several times, in between. /29/ The spinning whorl made of white earth (Fig. 225b) has a circle cut into it on both sides, from which rays extend. These indentations are made red and black.

The decorations on the clay tobacco pipes and the clay bowls were probably taken over from the Brazilians.

I found clay tobacco pipes only in the villages near S. José. They were evidently taken over altogether, and with them the ornamentation as well, from the Brazilians. It is true that their form is now made by the Indians rather differently from the Brazilian form, with a wide base which is lacking in the Brazilian one (Fig. 226 a to d).

/12 cont./

286 They most probably owe their mat to the civilized Brazilians.
177 Insofar as the latter use hammocks at all, they make them out of
[283] cotton. Now Pinto da Fonseca says (op. cit., p. 387) that the
Karaya used cotton only for making fish nets and bow strings, but
were unacquainted with the art of weaving. He himself made
them a weaving apparatus and instructed the women in this skill.

[184] This would agree with the fact that still today the Yavahē of
Bananal Island, among whom Pinto undertook his first civilizing
attempts, are designated as the most skillful weavers. The un-
commonly firm, taffeta-like, woven "rede" in the collection is
supposed to be Yavahē work. A visit among them would definitively
settle this interesting question.

293 Also to be mentioned here as a noteworthy elaborate piece
[285] belonging to the Karaya are the eyeshades (ȧodi) plaited out of
824 uaguassú palm leaves, with which they protect themselves from
the blinding reflected sunlight while walking over the sandbanks
(Pl. VIII /see p. 110/, 10). They have not arrived at the con-
struction of protective apparatus of the type of the Eskimo snow-
goggles, but they prize European dark glasses.

[197] The adding on to the eyeshade to make a complete top-hat
(taă) is probably to be traced back to European influence. There
were two specimens of it in all.

Settlements, Houses, and Domestic Animals.

621
361 The Karaya do not live in small troops of two or three families,
as the forest Indians of Amazonas and the rude hunting nomads of
the coastal region do, but always in larger communities. Only the
southernmost Karayahi are forced by the lack of means of subsistence
to divide up somewhat more. In the vicinity of S. José during the
dry season one continually meets small bands of eight to ten persons.
The farther one comes downstream, the more populous their camps
become. Some of them may number at least 150-200 inhabitants.

342 The Karayahi huts erected on the sandbanks usually consist of large
[824] buriti-fiber mats stretched over pole frames, standing about without
any order, like gypsy tents (Pl. III /see p.105 /, 2).

/21 cont./

285 vertical striping. By turning the diagonal splints toward the outside, there arises on each side a diagonal cross-pattern in dark color. All the splints come together at right angles at the bottom.

10. Round shallow baskets (uäriri) made of pliable vines,
[415] whose vertical splints join at the bottom in four groups intersecting at right angles (Pl. VIII /see p. 110 /, 14), serve as sieves.

11. A spherical basket for storing raw cotton has a quite similar plaiting. The vertical strips are of less pliable material (Pl. VIII /see p. 110/, 16).

•283 The textile industry of the Karaya is essentially still plaited
[824] work. Primarily natural vegetable materials, the fiber of the buriti and certain Bromeliaceae, as well as the varieties of bast of the Malvaceae (embira and jangada) known for extraordinary cohesion, provide material for threads. Finer threads are made by rubbing the fibers between moistened hands or between hand and thigh. Stronger ones are then twisted out of these in the manner described by Im Thurn, op. cit., p. 284, a method which, moreover, is also practiced by every Brazilian sertanejo /inlander/. The thread and strands thus obtained are, however, used almost
[286] exclusively for twine, cords, and bow strings. To be sure, mesh goods is knitted out of them with long wooden needles, for example, fishing and carrying nets, as well as peculiar, collapsible caps of cotton thread, which are decorated in various ways with feathers (see p.44).

The true weaving material is cotton. The hand spindle (ă-θondăă) in the usual form, a round disk of bone or fired clay, serves for making thread. It bears in its pierced center a palmwood stick about a foot long, provided on the lower end with a sharply /22/ offset knob. The stick is set in motion by stroking
[532] it on the hip in a turning motion. One of the clay whorls here is spherically decorated with four human faces carved around it (Fig. 7 /see p. 42/).

286 The loom, or rather plaiting apparatus, on which the sleeping nets are made, is as simple as possible. Two strong wooden poles are rammed into the ground at a distance of 2-2 1/2 meters. The central roof-supports of the hut can serve as such. The warp

/22 cont./

286 is wound around these without crossing and thus consists of two parallel rows of thread. The woof threads are now led in pairs from top to bottom with a long needle and knotted to a pair of warp threads one after another. Two woof threads always encircle two warp threads. Their distance from each other is always twice as great as that of the pair of warp threads. The woof threads are knotted at both edges.

Since various colors are chosen for different warp strands, one gets "redes" with red and black stripes. The background color is usually white.

On the same apparatus, however, real weaving of a taffeta-like texture can also be made. For example, the above-mentioned "rede" of the Yavahē consists of such material. Also the strong

[283] [532]

Fig. 7. Spindles (1/4).

[482] [531] [237] Also the strong carrying-bands of certain baskets, the black forehead-bands decorated with mother-of-pearl disks (Pl. VII /see p. 109/, 7), the black body-bands for children (Pl. VII, 3, 4), and the dance belts decorated with feather strips hanging down are made in this manner.

In this smaller weaving a single continuous woof thread runs through the whole warp. It was not learned whether special, handier tools were used for this.

The arm cuffs and leg bands are knitted over a heavy, cone-shaped wooden block (kauarū) with a crochet needle (desi-tan), now usually of iron, insofar as this is not done on the body itself (Pl. VII, 9).

283 [301] The long fringe hangings falling over the chest and neck (Pl. VII, 2), as well as the shorter ones which are tied under the knee, a popular adornment for young people, are simple knotted work. Two strong parallel strands are entwined with a number of

/22 cont./

283 equally long pairs of threads in eight-twists /Achtertouren/ in such a way that the beginning and end pieces of the latter hand down.

301 Children wear around their necks black cotton tassels (nohoñã) hanging on long strong cords, the size and thickness of which are determined by the age of the child. On some the [239] colored shells of Castalia dolabella are placed above the tassels (Pl. VII /see p. 109/, 5).

239 301 Of the ornamental objects the feather ornaments primarily, represented in the richest assortment, deserve detailed treatment. Delight in color which, as is well known, is being lost more and more by civilized people, lets these children of nature work the feathers of the very colorful birds of their native land into a wealth of the most colorful ornamental objects, such as are achieved in the same diversity of form and taste of composition by only a few other tribes of South America.

To be sure, their execution is not very durable. With the rich source of suitable feathers at the disposal of the Karaya, they are always able to replace pieces that may have become damaged.

1. Feathers for the head. A bundle of arara or black mutum feathers surrounds the root of the braid, at the ends of which small white feathers are tied. Standing up in the wind, they surround the head of the wearer like a halo (cf. Pl. I /see p. 103/, 1).

2. Small diadems (uarakureõã) are worn when greeting foreigners, at meetings, etc. Small red and yellow arara feathers are put in a row around a wooden ring, forming a rosette in front from the middle of which black cotton cords hang down to the forehead (Pl. IX /see p. 111/, 6).

/23/ 3. In the same category there is a peculiar headdress in the form of a truncated cone made out of thin sticks of cane covered with small red feathers and set on a wooden ring (Pl. IX /see p. 111/, 3).

4. One specimen was a small headdress worn on the crown of the head (Fig. 8 /see p. 44/).

/204 cont./

4. Clothing.

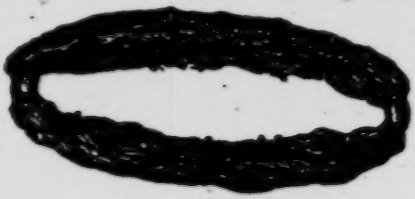
291 Clothing of the men. The male sex wears but little clothing. While children and boys go about completely naked, the youths and men wear the penis and hip cord as their only clothing.

[283] The penis cord (nõtẽkaná, nõõdakã̀n; from nõ̃õ̃ = penis, wãdakaná = belt) is a long, red (1), sometimes also black cotton

1. All three specimens in Ehrenreich's collection are black.

string which is wound roll-like around the foreskin drawn forward over the glans. The penis is thereby pushed back and takes on a spherical appearance, so that the scrotum looks like three balls with a small roll standing obliquely upright (Pl. 36; 38; 43).

[834] The cord is put on at the age of nine or ten, in other words, at the beginning of puberty, and, according to the unanimous statements of the Indians, it has the purpose of hiding the glans from the eyes of the women. Perhaps however, this is a secondary



Ill. 29.
Cotton belt of the smallest girls.

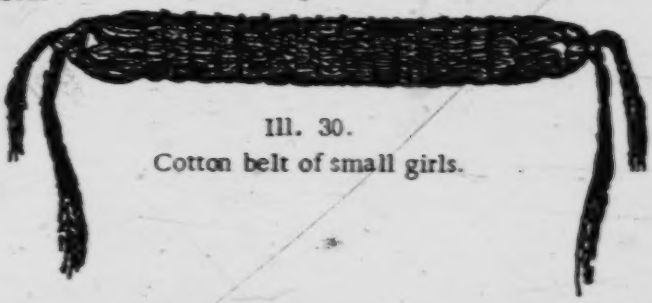
feeling of modesty originating from the constant covering for the purpose of protection.

In combination with the penis cord, the older youths /205/ and the men wear the hip cord (ẽtũ̃), whereas children, boys, and younger people do not put it on. Not all men, however, wear it, or perhaps not always. This seems to be left to the discretion of the individual (Pls. 36-38, 43-44).

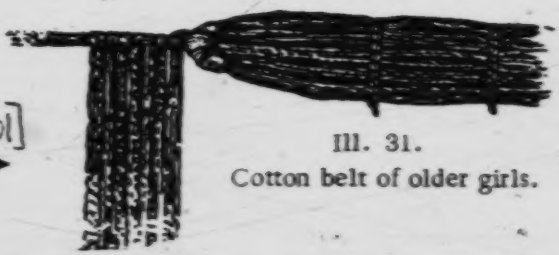
/205 cont./

It consists of a red cotton string one to two meters long and from 0.2-0.3 centimeters wide, which is either twisted out of two threads or plaited with four edges.

Whether it was connected in any way with the penis cord in former times could no longer be determined. From a second name for it, nõhõmõdĩ (from nõõ = penis), one might perhaps conclude this. In any case, Kõnigswald's statement (Globus, Vol. 94, p. 223) that it serves as a penis support is not conclusive.



Ill. 30.
Cotton belt of small girls.



Ill. 31.
Cotton belt of older girls.

Ill. 32.
Youth with bast band. Drawn from a photograph.

On the other hand, it sometimes serves for fastening small implements to it. Knives are commonly stuck through it at the back; one man shoved a piece of tobacco given to him, out of lack of a pocket, simply under the hip cord at the small of his back.

/205 cont./

791 383 Clothing of the women. In contrast to the male sex, the female one is clothed from youth onward, and, to be sure, in childhood with belts of black cotton (wädakána). The older the girl becomes, the tighter and stronger the belt that is worn. The smallest children wear only a couple of black strings wrapped around horizontally, which are joined by a cross-thread, and the ends of which are knotted in front so that /206/ the fringes hang down in a small bundle (Ill. 29). Smaller girls from two to five years old wear loosely interlaced belts likewise tied in front. [284] The horizontal threads of the plaiting are knotted looplike at the ends, and into this loop are tied other cotton threads which serve to tie the belt together and at the same time form the bundle of fringe /Ills. 33-36 appear here/ /207/ (Ill. 30; Pl. 11, Ill. 4). Older girls from about five to ten years old already wear more tightly plaited belts, on which separate tie strands are likewise knotted in the loops, but from these strands separate bunches of fringe hang down (Ill. 31). From then until puberty the girls wear tightly and strongly plaited cotton belts. The tie strands are drawn through the two loops, but bear no fringe. [287] Instead, a gray tree-bast apron is drawn through the belt, which hangs down in front, is pulled between the legs, and is again fastened to the belt in the back (Pl. 18; Pl. 51, Ill. 2).

791 387 [824] With the onset of maturity, the female sex dons bands made of the bast of the gameleira. There are three kinds of such bands:

1. of red bast from a long-leafed tree (ämbūòdä),
2. of reddish bast (ändähúlé or ïnaùdù),
3. of white bast, from a round-leaved tree (hïdēūlĕ), the Apeiba jangada, according to Ehrenreich.

These bands are made in the following way: with an edged stone the men cut the outer bark from pieces of trees hewed to the desired length. Later the bast is slit open lengthwise, peeled off, and soaked. Then it is folded together by the women, laid on an inverted mortar, and pounded with a flat rubble stone or an old stone ax.

[TEXT Continues on P. 92]

/227 cont./

*301 a) Cotton ornaments for the neck, hips, arms, and legs. They represent a large part of the Karajá ornaments, but are worn only occasionally, probably because of their weight. With [827] reference to color, the black ornaments for children are distinguished from the red ornaments for young people.

A narrow head-band of black cotton plaiting set with small shell disks was brought back by Ehrenreich from the Karajá [114] (Berlin 3676). I doubt that this object is really a head band. For one thing, I never saw such an ornament, and then the band seems much too long for a head band. Similar bands, on the other hand, are found as belts for girls' string aprons and as bands for the cylindrical dance-masks.

*301 On their necks the youths wear long red tassels (nõhõzãzõ̃) ● 283 on a braided string which is hung on the necklace by an eyelet in back. Two such tassels are always worn. The ornament (Ill. 68a) is very rare. In place of it children wear black strings, on each end of which there is a thick, short black tassel (nõhõzã̃). Two such strings are placed one on top of the other, so that the tassels coincide, and are then folded in half so that all four tassels hang down at the bottom. The upper loops are knotted [237] and then drawn through the necklace. In the case of the neck tassels of girls, /228/ snail shells (Castalia dolabella) are often drawn over the tassels from above (Ill. 68b; Pl. 18, right).

Around the hips the girls sometimes wear an apron [(g)ũõhĩ] that falls far down and is made of black cotton strings which are plaited into a belt at the top, and this is sometimes trimmed with mother-of-pearl disks. The apron, closed, is drawn up from below over the hips. The strings fall down to the feet; in walking the thighs are visible between them. This ornament was also very rare (Ill. 69; Pl. 18). /Ills. 68 and 69 appear here./

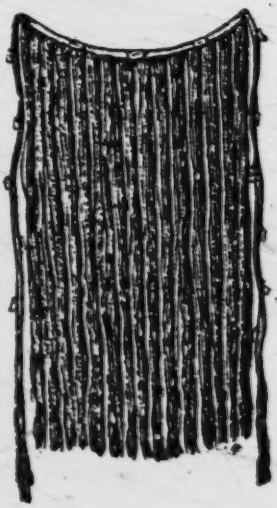
Arms and legs correspond with regard to the type of cotton ornaments. We distinguish between three different kinds:

The first kind consists of long black strings, each with two tassels at one end. These strings are wound around the upper arm in the following way: first one holds the tassels against the shoulder, then wraps the upper arm beginning at the top, and leads the wrapping from the elbow upwards again, until the entire string is used up. The end is knotted, and the tassels are then allowed

/228 cont./

*301 283 to fall down over the wrapping, where they naturally always lie on the outside. This ornamentation is worn only by children. Such tassel strings for the upper arm are called dõlǔ, for the lower arm dẽsidẽbẽ (though I never saw such lower-arm tassels;

Ill. 68 a, b.
Neck tassels: a) youths, red;
b) children, black.



Ill. 69.
String skirt of the girls.

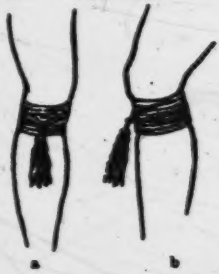
Kuriš merely told me about them), for the calves deobudã; I was unable to discover any special name for ankle tassels of this kind. The strings often have a quite enormous length: in the case of the upper-arm ornamentation (Ill. 70), the strings are 275 centimeters long, the tassels /Pl. 46 appears here/ /229/ /Ills. 70-73 appear here/ /230/ 75 centimeters; in the case of the calf strings, the strings are 210-220 centimeters long, the tassels 17-18 centimeters (Ill. 71 a, b). Ehrenreich states that soon after birth black cotton strings are tied around the lower arms and the lower leg (adonrubẽ; "Beiträge," p. 11); as for black self-contained strings nine centimeters long, to which tie-strings are joined on both sides, which represent such bindings for babies, see Plate 45, Ill. 5. Bigger children, too, occasionally still wear such black calf-bands.

[TEXT CONTINUES ON P. 127]

*301
283

Ill. 70.
Tassel-string for upper arm.

Ill. 72.
Upper-arm band with long string-hangings.

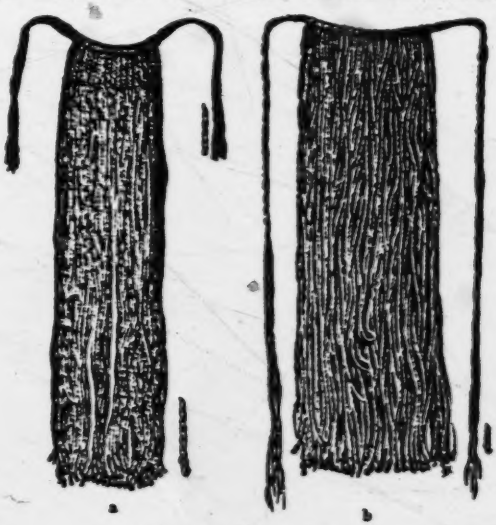


Ill. 71 a, b.
Manner of wearing the tassel-string for the legs.

Ill. 73.
Manner of wearing the calf band with string hangings.

/230 cont./

*301
●283 The second kind consists of flat, plaited or tasseled bands with long string hangings. This ornamentation, too, is worn almost solely by children. For the upper arm, it is customary to wear black plaited bands (lõlŭ), which are so fashioned that when they are put around the arm the tassels hang down tress-like on the outer side of the arm. The hangings reach a length of up to 127 centimeters (Ill. 72). Below the calf bands, on the other hand, there are more



Ill. 74 a, b.
Double-pad bands with string hangings for the upper arm. b) Tasseled.

Ill. 75.
Double-pad band with string hangings, as calf band.

often tied the red tasseled bands [(k)ūljāŭ], the hangings of which reach a length of 16 centimeters and encircle the entire leg (Ill. 73). The hangings on the specimen in Ill. 6 of Plate 45, in which gaps have been left at regular intervals, are especially pretty.

The third kind, finally, consists of two adjacent, parallel, thick pads which are plaited together and from which long red hangings hang down. This ornamentation is generally worn by bigger children and the youth of both sexes. For the upper and lower arm these bands

/230 cont./

*301 283 are called kõdẽsi, in both cases their hangings hang down only on the outer side of the arm. The lower-arm bands are worn behind the arm cuffs (dẽsi). In this ornament, too, a plaiting of the upper part sometimes occurs (Ill. 74 a, b). For such calf bands, which are worn underneath the real calf bands, /231/ two names were mentioned: ũljãũ and wõdãĩdĩ. In this case the fringe hangs all around the leg (Ill. 75).

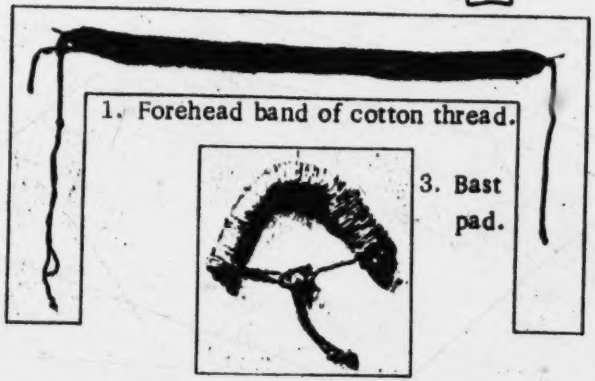
*301 [237] b) All other ornaments are worn only by the unmarried; married persons have no feather ornaments, whereas young people are abundantly provided with them, though they seldom wear them. The ornaments most often worn are the feather caps (boys), bead necklaces, and finger rings, as well as cotton belts with feather hangings. All other ornaments seem to be worn only occasionally [415] for dances, festivities, etc. In between times they are carefully stored in the elegant, long, covered baskets. The female youth wear only necklaces and finger rings; the girls also wear feather caps and feather arm-bands. One girl nine to eleven years old wore the following ornaments: feather cap, red ear-rosettes, black neck-tassels with snail shells, feather arm-bands behind the red cuffs, black belt with gray bast-apron over it, a long black string-skirt to go with it, and, finally, calf bands (Pl. 18).

[484] [177] On journeys my Indians had no ornaments; some of them wore Brazilian clothing, as well as lip plugs and native finger-rings. Almost all of the single ones tied a piece of fish line [184] around their ankles. It was remarkable that in the villages of the north horde located north of the Tapirapé mouth there was only a little ornamentation and feather ornaments were almost entirely lacking.

[184] The village on the Tapirapé mouth occupies a special position. All strikingly divergent forms, which will be specially discussed in the following, come from this village. I cannot decide whether this is a coincidence or whether there is Tapirapé influence here.

[237] [114] Of the feather head-ornaments mentioned by Ehrenreich, I did not see the following:

[83] [87] *301 *230 284



2. Forehead band of gameleira bast.

4. Hindhead wheel, folded up (storage form).

5 a-e. Forehead feathers, are tied over forehead bands (1 and 2).

5: Krause--140 E-5 (1908) 1911 SP9 Caraja SP9

/238 cont./

*301 The modern ornaments consist of glass beads, which are threaded on chains. For these, too, the name išiũlá is used. All [822] colors were taken, but green ones generally found little favor. [184] The fashions were entirely different in the individual villages: in one village people preferred large beads, in another small embroidery beads; in one white opaque beads, in another blue, black, or red ones. All the beads were first tested for their fragility and those that did not withstand a bite were rejected [436] forthwith. The unit of exchange was chains of beads with approximately 100 small embroidery beads. Children and women wore these just as they received them; boys and youths, on the other hand, reworked them according to their taste. The beads were strung on several horizontal strings arranged parallel to one another and knotted at several places with vertical threads. The entire necklace was tied in back. It usually fitted the neck closely; the various colors were arranged in varying groups, but in such a way that white constituted the basic color (Pl. 36, Ill. 2). Sometimes appendages of various kinds also hung down from it.

[283] Other neck ornaments consisted of cotton strings. These are either wound around the neck several times by the men (black), [237] or they consist of simple strings with pendants. For example, neck bones (?, bŭhãnãũnĭ) of the dolphin are used as such ornamental appendages. It looked quite dangerous to see children, especially boys, who on the neck band wore shards of colored porcelain plates, which often reached the size of half a plate, with the broken edge toward the neck (1).

1. These appendages are already mentioned by Rufino in 1846/47 for the Šambioá. Rev. trim. 10 (1848), p. 196.

*301 There are three kinds of arm ornaments. First, there are *237 arm bands which have bunches of feathers in one place; then there are those with a plaited band to which are attached several layers of feathers; finally, fine strings from which pendants of all kinds are suspended. They are worn on the upper arm (dērōzĭ) and on the

/264 cont./

411 and terminates in offset thorn extensions. The length of the bowstring for my specimens amounts to 184-204 centimeters.

[283] The bowstring (ānzŭ, mbāŭ; according to Ehrenreich, manhūga) is made by each person for himself by twisting together three twisted imbauva fiber strings. Its strength gradually decreases from the thicker end to the other one, and it finally terminates in a thin string. Ill. 110 shows how it is attached. The bowstring proper is the strong part, which is attached so that it can be lifted off at one end. The weaker part is led from the firm bow-end along the front side of the bow-wood to approximately the center of the bow, is fastened there, and then is tightly wound around the bow, back to the bow-end. The last [531] little end hangs down freely; it often bears a feather tassel. This winding is usually rubbed with white-earth coloring. In the middle of the bow, where it begins, a maize leaf is fastened as an ornament by means of a black cotton winding. The unwound part of the bow sometimes bears black and yellow plaiting around it (Ill. 111).

The arrows. In order to give a survey of the arrows, it is advisable first of all to group them according to the shapes of the points, for the formation of this part of the arrow depends, of course, on what it is to be used for, which is, after all, the most important thing about the arrow. In addition, however, I also wish to point out other varying characteristics, some of which seem to represent ownership and tribal signs.

First of all, it should be noted that each one makes his own [436] arrows. In view of the custom of using arrows as a means of pay- [431] ment, however, and exchanging them with the chief on visits to strange villages, as well as in turn receiving some as gifts from him, arrows of the most diverse origins are assembled in the hands of one individual; nevertheless, in view of the brief life-span of the arrows, those made by each one for himself predominate. Poisoning is not customary.

Before being shot, the arrows are examined with regard to their curvature by being turned between the right hand lifted up to the right shoulder and the left hand stretched far downward. If

/267 cont./

41 824 The shaft (b'dõlĕ) consists of taquara cane. This cane seems to occur south of the Rio Tapirapé only in the region of the south horde. At the southern end of Bananal Island I came across a village that was on the move southward in order to obtain taquara for their arrows near Leopoldina. The shaft is 0.8-1.0 centimeters thick on the average; its length fluctuates, depending on the type of point (see above). I never saw shaft decorations.

411 237 The feathering, on the average, is 17-22 centimeters long. Of all my arrows there are only two exceptions, one of which is 15 centimeters long, the other 31. The feathering is attached directly to the lower end of the shaft. Ehrenreich reports that the 114 feathered end is often set into the shaft separately. His assumption that in this case the arrows had been repaired /268/ is confirmed by a specimen in my collection which was thus restored (Ill. 119a).

284 Great care is used in the construction of the feathering. It consists of two feathers standing opposite each other, the upper tips of which are held fast by the notch-lashing, and the inner 314 vanes of which are clipped short. At the place where the quills are supposed to be fastened, the shaft is rubbed with resin; the halved quill ends are pressed on it, whereupon the vanes are set vertically to the shaft and /Ills. 118 and 119 appear here/ are given a turn (an eighth to a quarter of the circumference of the 284 shaft) (Ill. 119b). Then the quill ends are tightly wound with 283 black cotton thread (ãsõdĕbĕ), whereupon the outer vanes are cut to shape (Ill. 119c). In former times, the feathers were given the desired shape by singeing, but since the introduction of iron shears they are cut. Not until the feathering is finished is the point inserted.

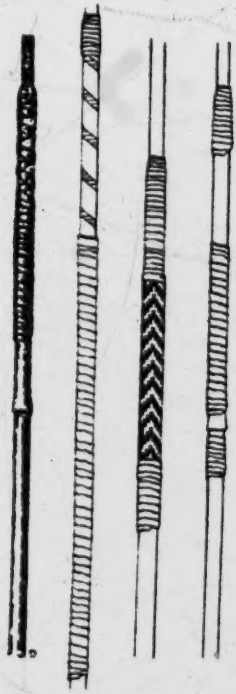
A different kind of feathering (spiral winding through the two halved /269/ /Ill. 120 appears here/ /270/ feathers) is found in the case of a few children's arrows of the north horde (see "Children's Toys" /see p. 241/). It is not yet certain whether this is an old feathering that has now become lost to adults.

/270 cont./

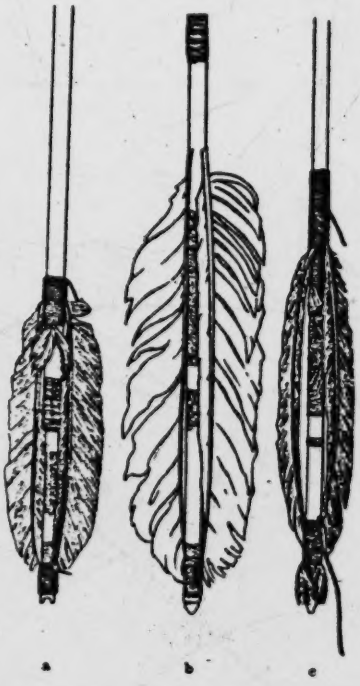
411 237 Little feathers which project in toward the inner part of the feathering and are mostly red, more rarely yellow, are tied into the cotton winding on the quill ends.

[531] The shaft part between the feathers is mostly decorated by bands or rings of red or yellow lacquer (Ill. 120 a-k). This

[284]



Ill. 118.
Point of attachment between the arrow shaft and point stem.



Ill. 119 a-c.
Feathering: a) completed end, b) putting on the feathers, c) complete feathering.

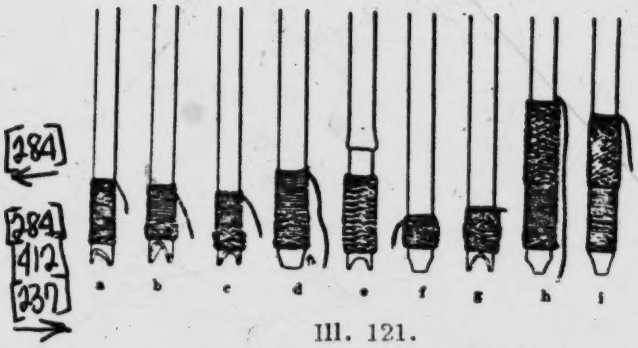
decoration is put on only for the sake of a pleasing appearance.

411 ● 283 [184] The notch winding consists of fine white cotton thread. In the case of the arrows of the Karajá it extends up to the notch. According to Kuriši, the characteristic of Karajá arrows lies in this; the Šavajé arrows are said to exhibit a small space between notch and lashing. Among the Šavajé, however, I also obtained arrows with the Karajá winding; perhaps this

[TEXT CONTINUES ON P. 190]

/270 cont./

411 goes back to the lively interchange between the two peoples.
383 The winding consists of parallel circuits; only the uppermost layers show deviations through a crossing of the threads (Ill. 120 a-i). According to Kurišŭ, four cross-threads are supposed to be characteristic for the Karajá, two cross-threads for the Tapirapé. I did not find this remark confirmed; rather, there was a positively magnificent wealth of the most diverse crossings. The arrows with the two cross-threads (Ill. 121b) and the differently executed notch windings in Ill. 121 h, i, however, were present in the village on the Tapirapé mouth.



Ill. 121.
Notch winding of the arrows.

Ill. 122.
Club groover.

Apparently these windings are the insignia of the makers of the arrows; for upon being questioned about the latter, foreign Karajá always examined the notch-end. I could not find out anything more specific about this, however, especially not whether each individual had his particular mark or whether families (or totem groups?) made specific marks which were the same for all members.

411 The notch (dõnăwŭdŭlõnă) is not cut in very deep and is slightly diagonal. In the case of a few arrows, two little red /271/ feathers are tied into the notch winding and project in the back, beyond the end (Ill. 119c). According to the statement of the Indians, they serve to send off the arrow more easily and do not tire the hand so much.

/286 cont./

pyrography. Of the other fruits, jequitiba is used for tobacco pipes, hollowed out and crudely carved on the outside (Ills. 103 and 104); Thevetia is used for necklaces or pendants on belts, etc. The latter usually bear a small /287/ bunch of feathers in the hollow. Other small, whitish fruits are bored and strung as chains. In Ehrenreich's collection there is a small bowl, made out of a timbo fruit, for storing the urucú color (Berlin 3876).

The bark of trees is made into women's aprons. Above all the bark of the gameleira is used, which furnishes the reddish aprons (ãndãhũlẽ). Other species (also gameleira?) furnish red materials (ãmbũõdã) or white shiny materials (hidẽũlẽ). Ehrenreich, in addition, also mentions Apeiba jangada (Berlin 3696). The preparation is as follows: Thick branches of the trees concerned are hewed off in the required length (one and a half to two meters) and brought into the house. Here the men, with an angular stone, strike off the solid pieces of bark, slit the bark lengthwise, and peel it off. The further treatment is the task of the women: the pieces of bark are soaked, laid folded together on the manioc mortar turned upside down, and are now beaten with a flat stone, usually an old stone ax, until they are completely soft.

Ill. 134 a, b.
Embira: a) wound on a rod,
b) rolled up.

H. Bast is used in wide layers as an ornamental binding material and in fine strands as material for strings and for knotting mats.

As ornamental binding material, the bast of Malvaceae (embira: dõdẽ, etc.) is used above all. There are light red, red, and black varieties. It is kept in all widths: the finest (0.3 centimeters wide) is wound on rods (Ill. 134a), the wider (2.5-4 centimeters wide) is rolled up into stout rolls in such a way that the colored, shiny side is on the inside (Ill. 134b). They are used

/287 cont./

283 [531] for the ornamental winding on arrow shafts, spear shafts, implement handles, etc. A kind of black bast four centimeters wide (cũnã̆, ããwũ̆) is used exclusively to decorate the edge of the pointed-oval baskets (Pl. 57, Ill. 7); it is colored with black loam.

[824] Finely split bast fibers of imbauva and buriti serve as material for ropemaking and mat-knotting. I do not know how the imbauva fiber is made. The buriti bast fibers (cedo de burity: lãdẽ̆hõwũ̆) are obtained as follows: The not yet unfolded leaves of the buriti palm (so-called olhos de burity), which lie stacked up in heaps in the houses of the plaiters, are beaten against the floor several times with one end, until the stalk has split open sufficiently into many narrow longitudinal pieces. Of these longitudinal pieces the fine, soft inner bast (ĩũ̆) is then separated from the coarser outer leaf-strips (lãdẽ̆hõ̆dẽ̆hẽ̆). The latter are used as leaf strips in the manufacture of hats; the former are further prepared for twisting and knotting. The imbauva fibers (Pl. 58, Ill. 4a), as well as the buriti fibers (Pl. 58, Ill. 4b, /288/ Ill. 135), are stored in larger bundles that are made up of thin bunches (according to Ehrenreich, in plaited braids, Berlin 3996).

Cords are made out of these by twisting them between the thigh and the palm of the hand. Stouter cords are made out of two or more /Ills. 135 and 136 appear here/ such fine cords with the spindle. They are used as binding string of all kinds, such as bowstrings, as ropes for strong fish-nets, fishlines, etc.

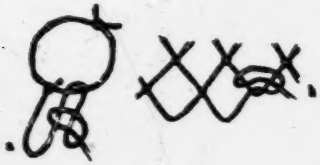
286 Fine twisted bast strings are used to knot the feather-cap nets. The large fish nets are made in the same way as these nets; it is pure netting work. Implements are not used for this; I did not see any in use, and the Indians denied to me that they existed. In Ehrenreich's collection, however, there is the beginning of a net of fine bast threads (Berlin 3938) bearing two small wooden rods at the upper edge, which Ehrenreich is inclined to regard as knitting needles. The cap-nets are made as follows: Out of a string twisted on the thigh a loop is knotted and hung over the great toe of the sitting worker. A second thread is knotted to it, and with this the first /Ills. 137 and 138 appear here/ row of meshes

[Text continues on p. 218]

286 →

283 ←

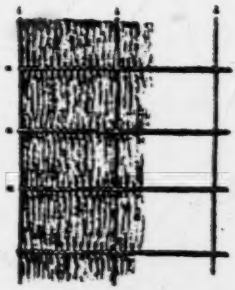
Ill. 135.
Bunch of buriti fibers.



Ill. 136 a, b.
Net knots.

285
284

Ill. 137.
Sample of sleeping-mat plaiting.



Ill. 138.
Schema of the sleeping mat
a) weft,
b) stiffening cords.

Plate 58

1. Addition to pottery clay.

2. Pot bottom with rod-sieve texture.

3 a-c. Feather gourd-vessels.

4. a Bunch of imbauva fibers. b Bunch of buriti fibers.

5. Sample of basket plaiting.

8 a and b. Manner of storing feathers.

7. Ball of cotton.

6. Spindle with picked-cotton band.

10. Monkey-skull rattles.

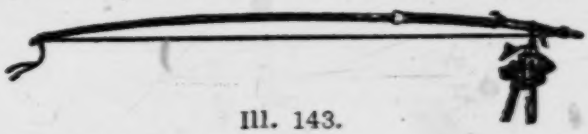
11. Funerary urn.

9. Bamboo trumpet.

/292 cont./

285 of the lid-half, is pulled through the outer oval of this half from below upward, forms a large carrying /293/ band over the lid, and on the other side leads down to the bottom rods in the same manner. If one wishes to open the basket, the lid-half slides up on the thread (Pl. 57, Ill. 16). At the same time, however, the thread also serves for closure during transport: on either side one makes a loop which is put over the ends of the rod of the lid-half and pulled tight (Ill. 142g).

Sieves and sieve-baskets are made entirely differently [824] (wälilisi; Pl. 55, Ills. 2 and 3). They are made out of shavings of flexible creepers (according to Ehrenreich, arimbamba). The shavings run radially and are interwoven concentrically with similar switches (two each). On the bottom they cross in four groups. In Ehrenreich's specimens the plaiting is in part so tight [283] (Berlin 3898) that the utensil is useless as a sieve. Such tight



Ill. 143.
Bow for picking apart the cotton.

baskets serve as containers for raw cotton in spinning.

Rod-sieves consist of fine rods placed parallel, which are bound together at considerable intervals with two strings (Pl. 55, Ill. 1).

I did not see among the Karajá the other kinds of baskets and bags mentioned by Ehrenreich: small palm-leaf baskets with rectangular bottom, square baskets, small bags with flap lids made of carandasinha palm fiber, bottle-shaped flexible baskets (moti), hanging baskets (Berlin 3879), and lid-baskets (Berlin 3900) made of flexible cipo plaiting.

283 I. Just as varied and skillful are the treatment and the [462] utilization of cotton, which are incumbent on the women. Cotton [248] is grown in the plantings; tending it is the duty of the woman. The harvested cotton is stored in baskets. Before it is spun, it is

/293 cont./

● 283 first cleaned and picked. A small bow (wăsĭhŭătă̆; Ill. 143) is used for this purpose. One puts the cotton on a mat in front of one, holds the bow close to it, and lets the bowstring snap into it. In this way the cotton is loosened up, the impurities are taken out, and it is picked apart into a thin band about four centimeters wide. This band is then twisted at one end and fastened to the top of the spindle (Pl. 58, Ill. 6).

Spinning. The thread is twisted with the palm of the hand on the thigh; then one lets the spindle spin, in order to tighten the twist. When a thread about one meter long has been made in this way, the spindle is stopped, any irregularities of the thread are evened out by pulling it apart and retwisting it, the thread is wound on the spindle, it is again fastened to the knob on top, and the twisting begins anew. Thicker threads, too, are twisted together out of two spun threads in this manner. /294/ [462] Spinning is the task of the women, especially the girls, who acquire this skill at an early age.

The spindles consist of a black wooden stem 32-44 centimeters long (ãsõtă̆), which bears a small knob at the top and exhibits an extended thickening at the bottom. The spindle whorl [(kŭ)dã̆wă̆], which consists of bone, clay, a mass of white earth, or wax, is pushed up on it. I came across spindle whorls of bark, such as Ehrenreich brought back (Berlin 3939), only in children's spindles (see "Toys" /see p. 241 /). Bone whorls are plane-parallel, 4 1/2-6 1/2 centimeters in diameter (Ill. 144a). Breastplate bones of the tartaruga turtle are usually used for this. Clay whorls consist of crudely fired, gray pottery clay and are usually attached to the staff with wax. /Ills. 144 and 145 appear here./ Their shape is flat or slightly double-conical. Only [531] rarely are they decorated; I once saw a cross-like decoration (Ill. 144c), another whorl bears an incised decoration on its red-colored surface. Whorls of white earth [mă̆ŭlé̆, mănã(k)ŭlă̆] are usually slightly double-conical in shape (Ill. 144b). In the village on the Tapirapé mouth I obtained two whorl-like objects made out of such white earth, but they are not perforated. Incised on

/294 cont./

283 both sides, they bear a circle with rays; the grooves are drawn in red and black (Ill. 144d). Whorls of wax in a double-conical shape are very common. I did not happen to acquire any from the Karajá; they are the same, however, as those brought back from the Šavajé (see below /see p. 328 /).

/295/ The thread (ãsõtãkẽ) is stored wound in balls (Pl. 58, Ill. 7). These balls are apparently an Indian invention; at any rate the Karajá were extremely astonished when they saw my balls of string. Their balls are roughly cube-shaped, from nine

Ill. 144 a-d.
Spindles and spinning whorls.

[286]

Ill. 145 a-c.
Plaiting of the net coverings.
a) Plaiting apparatus. b) Winding the warp.
c) The plaiting in of the weft.

to ten centimeters long on each side.

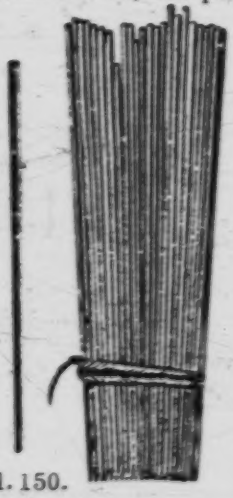
283 286 Working with cotton threads, which either retain their natural color or are blackened with earth color, is done by plaiting, crocheting, and knotting.

[462] Plaiting is the work of the men, crocheting and knotting that of the women. The cotton threads are plaited into four-edged cords, for example, hip cords.

/298 cont./

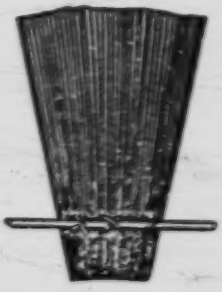
286 [531] correspond to the other plaiting patterns such as we find on bows, lances, on baskets, fans, etc. The arm cuffs are crocheted over the club or the pestle; I never saw crocheting blocks such as Ehrenreich describes and illustrates in "Beiträge," Plate VII, Fig. 9. I did not observe nor could I find out how the thicker edge is made. The sample of crocheting (Ill. 149) is already more advanced and shows only how the meshes are made. Calf and ankle bands are crocheted directly on the body itself. They remain there until they become too tight; then they are carefully cut off, during which one pushes flat sticks underneath in order not to injure oneself. When they are crocheted on, the person concerned lies down on the mat in

303



Ill. 150. Small rod for making a comb.

Ill. 151. First interlacing of the comb rods.



Ill. 152. Fastening of the cross-rod.

Ill. 153 a, b. Cross-threads on the narrow edges of the combs.

286 the hut, has a bundle of coverings shoved under his knees, and has the bands crocheted by a female relative.

● 283 The various methods of knotting cotton threads into fringes and tassels is shown on Ills. 4 and 6 of Plate 45 (arm cuffs, calf hangings) and Ill. 68 (neck tassels).

303 K. Finally, comb manufacture should be mentioned here. Small fine wooden rods about 15 centimeters long and pointed at one end /299/ (Ill. 150) serve as the material. They are laid

[See P. 119 -- Analyst]

/306 cont./

868 501 In order to learn to row, boys use small oars, which in general are similar in shape to those of the adults, but sometimes deviate in the shape of the blade (Ill. 166a). They are 64-96 centimeters long. Only one specimen /Ills. 162-166 appear here/ /307/ showed painting with red and black squares (Ill. 166b). They, too, have two grooves in the handle cylinder.

868 287 For learning to fish, boys use small anchored nets (hãdeke, lãhole) knotted out of bast, which they set up in the water on the edge of the sandbanks; they are mounted on two long side rods and are kept stretched by several vertical struts (Ill. 86). /Ill. 167 appears here/

868 283 Girls learn to spin and cook. They have small spindles on which they twist serviceable threads at an early age. One sees girls from six to seven years old already spinning almost constantly. The spinning whorls are either double-conical clay whorls or wooden whorls that are dome-shaped on one side (Ill. 167). This primitive shape has thus been preserved among the children, whereas it seems to have been lost to the adults.

868 415 Small clay dishes appear in all sizes; the larger ones may actually be used for cooking, whereas the smaller ones serve only as playthings. The actual cooking utensils are partly blackened with soot on the outside, in other words, have been exposed to the fire. Besides the usual forms (pot, Ill. 168a) and bowl (Ill. 168 b,c), other forms also appear: bowl with convex bottom (Ill. 168d), dish (Ill. 168 e,f); a four-part dish (Ill. 168g), the use of which did not become clear to me despite the long Indian explanation of the mother concerned, seems to be used for a very special purpose. /Ill. 168 appears here./

524 415 [184] /308/ All the other dishes are used only for play; some of them are not fired and are so small that cooking with them is impossible. It is surprising in this connection that in addition to the usual types there are quantities of different, almost European-looking vessels, which, strangely enough, all come from the village on the Tapirapé mouth. I did not see these peculiar forms

[TEXT CONTINUES ON P. 246]

5: Krause- 245 E-5 (1908) 1911 SP9 Caraja SP9

524
283

Ill. 167.
Child's spindle
with wooden
whorl.

524
415

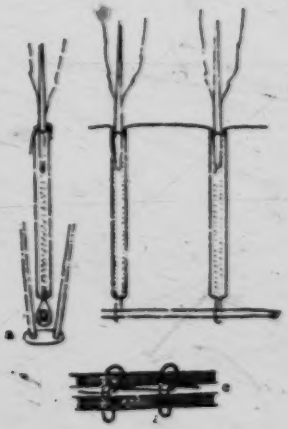
Ill. 168 a-g.
Small clay dishes for children.

/357 cont./

301
237 Of feather wheels (lăhĭdŏ) I obtained four specimens from the Savajé on Bananal, one from those in Schischá. Of these only the one specimen from Bananal is like those of the Karajá. It consists of a large fan of pink heron feathers and blue arara feathers, which alternate with each other in groups of five or six and four pieces. The longer covering layer consists of blue arara feathers; the shorter

[283]

Ill. 191a, b.
Double-pad band with long string-hangings.
b) in storage form.



Ill. 192 a-c.
Construction of the lũlinã ornament.
a) Cross-section through the two surfaces and the middle layer.
b) Fastening of the cane rods (feather bearers).
c) Tying the two surfaces together (seen from the inner edge).

upper covering layer, of pink heron feathers. Little yellow feathers are tied to the upper ends of the feathers of the main layer (Pl. 60, Ill. 1). All the other specimens bear on the main course of feathers only one covering layer, which consists, in the one specimen, of blue arara feathers, in another, of white jabiru feathers, and in the last two,

/362 cont./

312 Water was transported in long gourds (rŭkŭ) with short
415 hanging bands; the gourds were usually crudely decorated with
531 pyrography (Ill. 200).

184 9. The techniques are even more primitive than those of
[438] the Karajá; in fact, the Šavajé obtain their iron implements and all foreign wares only through barter with the Karajá. Hence, everything that was said about the latter also applies to the Šavajé.

412 I still found a few examples of stone axes [ūōmădū(ĕ)]; they were used as beaters in pounding soft the women's bast aprons on mortars turned upside down. The two specimens acquired by me are strong, wedge-shaped axes 14 and 20.5 centimeters long; on one, the cutting edge is considerably hollowed out, probably through use as a nutcracker (Ill. 201 a, b).

323 The pottery is as primitive as that of the Karajá. Here,
184 too, we find no decorated vessels. The two vessels acquired by me consist of red clay, are of the Karajá type, and represent a cooking pot (wădjĭwĭ) and a bowl (wădjĭwāŭdă). /363/ /Ills. 200-206 appear here./

283 /364/ Working with cotton. For picking cotton apart, a small, quite crudely worked bow is used (Pl. 61, Ill. 4). The spindles (ā̆z̆ŏdāŏ́, Pl. 61, Ill. 5) consist of round rods 32.5-49 centimeters long, with whorls of wax, unfired or fired clay, or bone. By far the most prevalent are wax whorls, which in part are clumsy disks, in part have sharp edges and taper conically
[323] at the top and bottom. The unfired or crudely fired whorls usually have a double-conical form with a sharp edge; only one specimen consists of a thick plate with a rounded edge. Fired clay whorls are disk-shaped and have two sharp edges and flat, conical elevations on both surfaces. Bone whorls consist of quite flat disks, as among the Karajá.

Balls of thread of white (ā̆zŏ́) or black (ā̆z̆ŏdĕbĕ́) cotton are also customary among the Šavajé; some of them are kept tied up in a bast covering (Ill. 202).

[Text Continues on p.330]

Plate 61

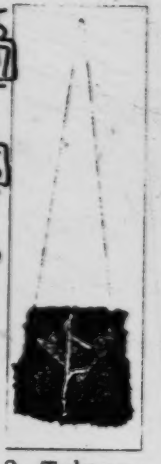
252

1. Grill of the Savajé.

415
[237]

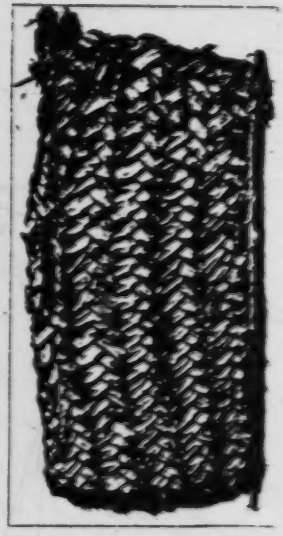
[285]

283

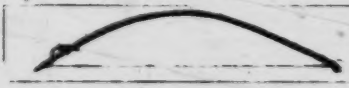


2. Tobacco pouch of monkey skin.

283



3. Carrying sack, plaited out of a palm frond.



4. Bow for picking cotton apart.

a b c d

5. Spindles. a Wax, b unfired, c and d fired clay.

Brazil.

Both sexes have a blue ring tattooed under the eye, forming a deep ugly scar, which is the special distinguishing mark of the tribe. 304 619

The Karayá take good care of the body, bathing many times each day—though this is more to cool and refresh themselves, and for sport—keep the hair well combed, and pull out the sparse beard. They formerly used the teeth of the piránha fish as a kind of saw with which to cut the hair, but they now have scissors. 515 302 412 237

As already stated, the men wear no clothing, or covering whatever. The sash, or apron, worn by the women, is made of the inner bark of the jangáda tree. It is prepared for use by first soaking it a day or two in water, then pounding it with flat stones, and finally drying it. When the wearer of this primitive apron sits, she passes it back between the limbs and sits upon it. Besides this costume, both sexes wear various armlets, wristlets and leglets, as ornaments, which are peculiar to each division of the tribe. Soon after birth, the child's wrists and legs below the knees, are adorned with broad bands made by weaving together cotton cordage on the limbs themselves; while a black cotton band girts the body as a bandage. When the infant is a few months old, these articles are removed, and broad cotton wristlets, leglets and anklets are woven on the limbs, a tassel of cotton cords being attached to the leglets. The boys wear the leglets, or garterlets, until the lip is pierced, while the girls wear them until married. The wristlets worn by adults, cover nearly the whole forearm. They are not put aside until after marriage, and many females wear them until the first child is born. When one of the couple dies, the survivor puts the wristlets on again. This custom has come down from the ancients. As the wristlets and leglets are usually woven on the limbs themselves, they cannot be removed without being cut off. For this reason, they are never removed, nor washed until finally thrown aside. But I found the Karayá quite ready to cut these articles off and give them to me in exchange for some articles I had which took their fancy. 291 [287] 301 [184] [283] [286] [437] [439]

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

eyes from the strong reflection of the sun on the sand-bars. When trading with travelers, they are eager to get blue or smoked glasses, or goggles.

The Karayá live in a more advanced state than do some of the other tribes of the Amazon basin, especially the rough, nomadic peoples, who exist in small groups of a few families. They prefer to live in large groups containing hundreds of individuals, and in permanent habitations, constituting fixed villages or encampments. True, the Karayá living near San José, rove about somewhat in small parties during the dry season; but farther down the Araguaya, the encampments are more permanent and populous, numbering one hundred fifty to two hundred souls. During the rainless season when the river is low, they live on the sandy river bottoms, called *praias*. Here they set up their easily portable huts, in order to be convenient to their canoes and to the fishing grounds, and also to be more free from troublesome insects.

The *villages* of the Karayáhy division, in common with those of all other primitive peoples, are merely clusters or groups of huts, huddled together in complete disorder. Each hut is constructed by planting in the sand, fifteen or twenty feet apart, two parallel rows of saplings, then bending over each pair of opposites and tying them together. To these ribs are bound bamboo rods in a horizontal position, *sipo*—creepers—being used as cordage; and upright poles are planted at the gables. Over this frame-work is bound the skin, or covering, which consists of giant, feather-like palm-branches. Sometimes plates, resting on forked posts, are used to further strengthen the frame. This dwelling, when completed, is shaped like the bottom of an inverted barge, and looks like a very squatty, ancient haystack, with a hole—the door—eaten in one end by cattle.

Garbage, such as watermelon rinds, pumpkin skins, green corn cobs, and other fruit and vegetable refuse, is dumped just outside the hut. Here, the mass festers and stinks in the fierce rays of a tropical sun, and attracts swarms of insects, especially sand flies, that torment the nude savages

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

large, fan-like palm leaves are slit into narrow strips, skeins or bundles of which are kept always on hand ready for use. A very small mat is made especially for the fisherman to stand upon to protect his feet when he has to remain a long time at one spot on the hot sand.

A great variety of beautiful baskets are also made of braid-work. These are made of sipós—climbing vines—reeds, split stems and the like. Large baskets, resembling sacks, are made of very coarse palm-leaves for use in carrying heavy loads of food material gathered from the forest. The smaller baskets are made not only of fine materials of various colors, but are braided into nice patterns. They are of many sizes and shapes and used for numerous purposes. Some are hand or shoulder bags in which to carry small articles; many others of various sizes may be seen hanging from the roof of the hut which serve as receptacles for numerous small household articles or personal effects; others are double, or covered baskets, like telescope traveling bags, in which much-prized feather ornaments are carefully guarded; while still others are canoe-shaped hanging baskets, beautifully designed. Nearly all these baskets are flexible, and some are even elastic, bottle-shaped baskets. To carry the tobacco when on a journey, a square basket is used, to which is attached a bark shoulder strap. A large, basket-work disc, finely and closely braided, is used as a sieve, or colander. As the civilized Brazilians everywhere have the same kind of utensil, it may be inferred that it has come down to them from their aboriginal South American ancestors.

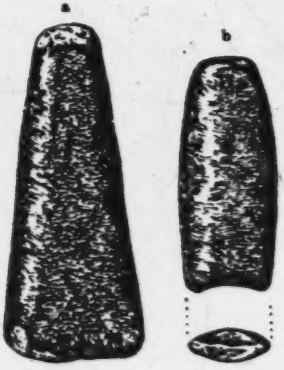
The "textile industry" of the Karayá is nothing more than braid-work. Natural resources once again furnish them an unlimited supply of material nearly ready for use. The burity-palm once more manifests its unfailing utility, yielding a splendid fibre which can be readily stripped from its long leaves. Another kind of fibre, which possesses great adhesive qualities, is obtained from the inner bark of the mallow tree. The finest threads are *spun* by rolling a number of single fibres together between the moistened hands, or

412 →

415
531 ←

Ill. 200.
Gourd for carrying water.

283 →



Ill. 201 a, b.
Stone ax.

Ill. 202.
Cotton ball in bast covering.

314 →

286 ←

Ill. 203 a, b.
Plaiting apparatus for girls' belt.
b) = rear view.

524 →

Ill. 204.
Crochet needle.

Ill. 205.
Black resin.

Ill. 206 a-c.
Child's bow with arrows.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

283 between the hand and the leg above the knee. These fine strands, again, are rolled together into cords. This is accomplished by each strand being skillfully rolled independently on the leg as the hand is passed rapidly over them all before they are permitted to come together and twist themselves around each other into a single cord. The same
[171] method of making cordage is seen among the "civilized" Brazilians of the far interior, and is probably another relic of their aboriginal ancestry.

286 The Karayá also make fish-nets by means of large wooden needles; small nets, shaped like hand-bags, in which to carry small objects; queer-looking net caps that may be drawn together with cotton strings, and which are embellished with
283 brilliant feathers. Cotton is also used by the Karayá. It is spun by means of a rude spindle of bone or baked clay, which is revolved between the hands.

286 The *loom*, or contrivance for braiding—or weaving—by means of which the hammocks already described are *woven*, is very simple. The warping is wound over two small posts which are planted upright in the ground a foot or two apart. The weaving is done by working the woof thread in by hand over and under the warping threads by means of a long needle, then pressing it back tightly by using a wooden blade instead of the reed employed by more advanced peoples. It is extremely slow work. Various colored warps and woofs are used making stripes in the finished work. On this same framework is woven the strong bands used in carrying heavy baskets; also the forehead bands and the body bands for infants. Armlets and leglets are either knitted or crochetted with a hook-like needle over a cone-shaped block of wood, or are made on the limb itself.

301 Most of the ornaments of the Karayá, as of other tribes,
237 are made of brilliant plumage. They take pleasure in making these articles; and exercise such good taste and introduce so much variety, that they are not excelled by any of the primitive peoples of South America. The work, however, lacks durability; but as they have always an abundance of suitable

9:Gow-Smith T-5 (no date) 1925
SP9 Caraja SP9
Cayapo SP11

a cluster of feathers hanging below the point guides the spear unerringly when flung at its victim. The spear-shafts are beautifully decorated with a covering of black and white cane-work woven in intricate designs. No two of these woven handles are of the same pattern, but they all represent the various markings of snakes.

Fig. 97.—Cayapó head-dress

The bow and arrow are a favorite weapon with both the Cayapó and the Caraja. The bows, six feet long, are stoutly made of palm-wood, and are strung with the strong hand-spun cord of wild cotton, with the ends cunningly wrapped to the bow so that the string can be lengthened or mended according to the hunter's needs. Arrows are of wide variety and are used for many purposes, but all of them have long bamboo shafts

9:Gow-Smith T-5 (no date) 1925
SP9 Caraja SP9
Cayapo SP11

skilfully feathered at the end. The arrowheads are fastened to eighteen-inch foreshafts of hard-wood tipped with bone, fitted in three- to four-foot bamboo shafts and bound in place with the strong cord that the native women spin from wild cotton. The binding is firmly cemented with a kind of resin. Long needle-like arrows tipped with hard-wood are for shooting birds; the sharp bamboo tips curved hollowly are for deer and jaguars, for they permit the wounded animal

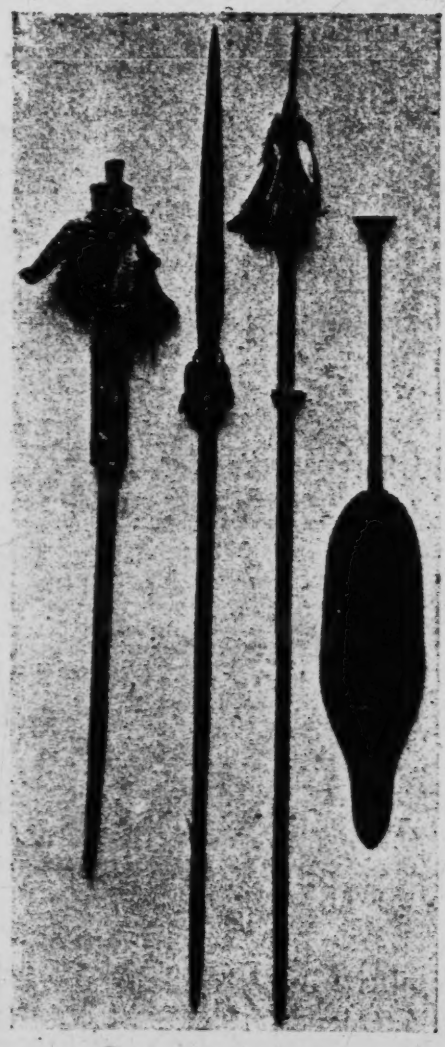


FIG. 98.—Caraja objects (grave-post, two spears, and a paddle)

9:Gow-Smith T-5 (no date) 1925
SP9 Caraja SP9
Cayapo

images found in the Old World. Though the 532
little figures are usually nude, occasionally one
is adorned with bits of red-colored home-made [283] •
cotton twine.

FRANCIS GOW-SMITH